

SUMMARY

The monograph summarizes the research findings that emerged from the work of a seminar where a number of problems in phenomenology and psychology of artistic creation were discussed. In this monograph, the researchers present an original and multifaceted investigation of the 'aftertext', including various disciplinary methodologies of studying it, which have developed in contemporary humanities. The notion of 'aftertext' in this book refers to a complex system of cultural phenomena that emerge 'after' the text. In other words, the notion of 'aftertext' is needed to grasp the developments in literature, other forms of art, and in philosophy engendered by literature. The joint research work was structured around three pillars: dynamism, openness, co-authorship. The first, theoretical, part of the monograph 'Studying "Aftertext": Possibilities and Limitations' deals with these issues in detail. The researchers believe that 'aftertext' exists due to the continuous – dynamic and open – processes of meaning production in culture and of permanent reaction to these meanings, which, in its turn, stimulates creativity and co-authorship. Therefore, two modes of 'aftertext' can be distinguished such as the author's aftertext and aftertext reception. The researchers consequently highlight the conceptual difference between the notion of 'aftertext' and the notion of 'after-text'.

The second part addresses the author's aftertext as a form of reflection. In this part, the researchers cover traditional literary genres such as memoirs, diaries, personal journals, etc. as well as those literary forms that came to replace the conventional 'creative laboratory' in the late 20th century such as blogs, interviews, and media appearances that allow modern authors to explain/ interpret/ evaluate their creative work and their life. The latter often results in a certain mythology around the author who – intentionally or unintentionally – shapes his/ her literary reputation and sometimes carefully manages it.

The third part addresses the notion of after-text and analyzes it as a space of literary reception. In this part, the researchers reflect on a number of literary writings, but also other forms of art such as cinema, theatre, painting and music, and on their relation to art criticism. Thus, the researchers further discuss the controversies about what is good literary criticism and how far freedom of critical interpretation can actually extend.

The phenomena discussed in the monograph often elude any attempts to provide clear-cut conventional definitions. The lack of a commonly accepted approach to the study of these phenomena, however, does not preclude systemic analysis of what happens in culture 'after the text'.